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book forms a valuable companion volume to *The Friendly Stars*, by the same author. Both books ought to find a place in the library of the home and school.

A LEGEND OF THE ROSE AND OTHER POEMS. By Leyland Huckfield. Privately printed by the author in Minneapolis, Minnesota.

HANDS ACROSS THE EQUATOR. By Alfred Earnest Lee. New York: Published by the Author.

THE GATES OF TWILIGHT. By W. E. Harman. Charlotte, N. C.: Stone & Barringer Co.

THE HERALDS OF THE DAWN. By William Watson. New York: The John Lane Co.

THE OVERTURE AND OTHER POEMS. By Jefferson Butler Fletcher. New York: The Macmillan Co.

THE SINGING MAN. By Josephine Preston Peabody. New York: Houghton Mifflin Co.

AMERICA THE BEAUTIFUL. By Katherine Lee Bates. New York: Thomas Y. Crowell & Co.

The poems of Leyland Huckfield have little depth of feeling or felicity of style; the thought is at times commonplace; the mood often over-sentimental; and the phrasing not infrequently prosaic.

In spite of its pretentious title, *Hands Across the Equator* is a tiny pamphlet of barely sixteen pages, containing sonnets and miscellaneous verses "written in hours of leisure after days of severe mental toil." The verses themselves give no evidence of strenuous mental labor on the part of the author, who, "beguiled by their fabrication, hopes that his audience too will be beguiled, or else his project fails."

Mediocre verse accompanied by illustrations reproduced from photographs of living models—women with streaming hair and wild eyes, men sitting disconsolately, pipe in hand by empty grates, or with complacent air embracing clinging female forms in white—such is the impression made by the volume entitled *The Gates of Twilight*.

To those who are familiar with the earlier poetry of William Watson and with the recent fine lines on the death of King Ed-

ward VII, *The Heralds of the Dawn* will prove disappointing, for there is little to interest the reader either in plot or characterization, and the blank verse is perilously near to prose.

In Mr. Fletcher's poems the chief source of inspiration is the Italian Renaissance; more especially, however, the influence of Petrarch and Dante is seen in his work. In one of the longest poems, "The Ransom", which is written in *terza rima*, one sees in a vision the effects of lust and hate struggling against love, depicted with something of the severity and sternness of Dante; but the situation and incident are too hazy in outline and the interest is slight. As a whole, the poems give the impression of academic exercises written by one who from his professor's sanctum, looks out on life with cynical good humor.

In reading Miss Peabody's little volume of verse, one is reminded of Keats's view as to the mission of poetry,—

. . . . it should be a friend
To soothe the cares and lift the thoughts of man.

Looking with deep sympathy upon the deadening effect of toil and strife, she calls out for the return of the singing man and pleads with the nightingale to sing for those whom the walls shut in, for them that sit in darkness. Her verses are characterized by sincerity and earnestness of tone and simplicity and grace of style.

Miss Bates's poems have a far wider range of subject and style: patriotic hymns, stirring ballads inspired by her studies in early English literature, sonnets, religious meditations, vignettes of places visited in Europe, and clever translations from Spanish folk-songs. Her verse is filled with the same moral earnestness and enthusiasm as that of Miss Peabody, but the tone is more temperate, the thought more mature.

THE LITERATURE OF THE OLD TESTAMENT. By George Foot Moore.
New York: Henry Holt & Company. 50 cents net; by mail, 56 cents.

In this handy little volume of less than two hundred and fifty pages, forming No. 65 of the Home University Library under the general editorship of Professor Gilbert Murray and other distinguished scholars, Professor Moore of Harvard University,